

BGSU English
SUMMER 2024 Graduate Courses
May 13 - August 2

Instructor	Department	Course	Section	Class	Description	Course Restriction
Session 1 (six weeks): May 13 – June 21						
Ethan Jordan	ENG	6040	501W	41442	Graduate Writing	Required for MA, Specialization in ENG teaching and College Writing Theory and Practice Certificate; Elective for all other English programs
Piya Lapinski	ENG	6090	501W	41990	Teaching Literature	Required for MA, Specialization in ENG teaching; Elective for all other English programs
Lee Nickoson	ENG	6200	501W	41443	Teaching of Writing	Required for MA, Specialization in English teaching and College Writing Theory and Practice Certificate; Elective for all other English programs
Rachel Walsh	ENG	6800	501W	41444	Seminar in English Studies	Elective for all English Programs
Session 2 (six weeks): June 24-August 2						
Rachel Walsh	ENG	6070	501W	42151	Theory and Methods of Literary Criticism	Required option for CW-Certificate Students; Elective for all English programs
Frank Rzicznek	ENG	6320 – Poetry	501W	41441	Graduate Writers Workshop	Elective for all English Programs
Heath Diehl	ENG	6800	502W	41445	Seminar in English Studies	Elective for all English Programs
Session 3 (8 weeks): May 13-July 5						
Kimberly Spallinger	ENG	6910	5001	40342	Master's Portfolio	Required for all online MA programs
Kimberly Spallinger	ENG	6910	5002	41343	Master's Portfolio	Required for all online MA programs

OPEN ENROLLMENT BEGINS FEBRUARY 12th

A Course Rotation Schedule is also available which shows when classes are expected to be offered. This will help you with planning purposes, especially for classes that are offered every other year. The Rotation is here:

[Online MA Course Rotation \(bgsu.edu\)](https://www.bgsu.edu/online/ma/course-rotation)

Questions about a specific course? Please email the course instructor at the address included below.

Questions about scheduling in general, such as which courses to choose? Please contact your program director, Graduate Secretary Danielle Burkin at gradenglish@bgsu.edu, or Graduate Coordinator Dr. Rachel Walsh, at walshr@bgsu.edu.

PROGRAM DIRECTORS:

MA Online, English Teaching/Individualized Track: Rachel Walsh at walshr@bgsu.edu.
 MA Online, Professional Writing and Rhetoric/Technical Writing Certificate: Ms. Jennifer Warnke, jkwarnke@bgsu.edu
 MFA in Creative Writing/Creative Writing Certificate: Dr. Larissa Szporluk Celli, slariss@bgsu.edu
 MA in Literary and Textual Studies: Dr. Bill Albertini, woalber@bgsu.edu
 PhD in Rhetoric and Writing/College Writing Certificate: Dr. Lee Nickoson, leenik@bgsu.edu
 TESOL Certificate: Ms. Anastasiia Kryzhanivska, akryzh@bgsu.edu

SESSION 1: May 15 – June 23

ENG 6040: Graduate Writing (#41442)

Required for MA specialization in English Teaching and College Writing certificate. Open to any graduate student as an elective; priority given to students fulfilling a degree/certificate requirement.

Ethan Jordan
ethanj@bgsu.edu

Graduate Writing is designed for students entering graduate studies in English and invites participants to engage in scholarly writing from both theoretical and practical viewpoints. Participants will consider their writing practices and beliefs; explore a variety of genres, conventions, and audiences for academic writing; engage in contemporary scholarly writing practices; and critically consider debates relevant to the English Studies fields. One goal of the course is to help students succeed in the types of writing that will be expected in their graduate work and professional careers. Thus, the course will also serve as a writer's workshop. Participants will set their own writing goals and submit a number of formal writing projects throughout the semester, including one significant research project on a topic of their choosing.

ENG 6090: Teaching Literature (#41990)

Required for MA specialization in English Teaching. Open to any interested graduate student.

Dr. Piya Lapinski
piyapl@bgsu.edu

This course will cover a range of approaches to teaching literary texts—with a focus on fiction, (both novels and shorter works) and some dramatic works. We'll also look at some theory and scholarship which will introduce us to diverse teaching methods and focus on the interdisciplinary aspects of teaching literature and how to include film and visual media, for instance. Our primary texts will include some works by global writers from different cultural/ethnic backgrounds, and some major works in the American and British traditions, as well as film. We will also explore why certain texts have become "iconic"/canonical and the culture industry built up around them (including the way social media—especially TikTok, Instagram and Twitter are being used to approach these texts).

ENG 6200: Teaching of Writing (#41443)

Required for MA in English Teaching, MA in Professional Writing and Rhetoric, and College Writing: Theory and Practice Certificate. Open to any graduate student as an elective; priority given to students fulfilling a degree/certificate requirement.

Dr. Lee Nickoson
leenick@bgsu.edu

What do you remember about learning to write—learning to write as a student or outside of any formal classroom setting? How do you remember understanding writing—the purpose of it? What are your memories of and experiences with teaching writing? Researching writing? In what ways might our experiences as learners influence how we identify both as teachers of writing and as writers ourselves? We will spend our time together this summer semester reading, writing, researching, and talking about approaches to teaching writing—or writing pedagogy: what makes for effective writing pedagogy? (There’s debate about that) and what doesn’t? (Yes, there’s also debate about that.) How might various theories of writing pedagogy translate to specific classroom policies and practices in support of creating an inclusive, student-driven learning experience? We will also work as a group to identify additional questions that are of interest to us as members of English 6200, and those questions you identify as worthy of exploration given your experience, professional context, and goals.

ENG 6800 Seminar in English Studies: It’s All A Scam: Con Artists, Grifters, and Conspiracy Theories in American Literature and Culture (#41444)

Required for Individualized Track and English Teaching. Open to any graduate student as an elective.

Dr. Rachel Walsh
walshr@bgsu.edu

The figure of the con artist has long been a staple of American Literature and Culture from Herman Melville’s 1857 comedic novel, *Confidence-Man* to the various grifters and acts of fraud that characterize and dominate our current cultural landscape (i.e. Anna Delvey, the subject of Shonda Rhimes’s 2022 Netflix series, *Inventing Anna*, Sam Bankman Fried’s Cryptocurrencies, the Oxford English Dictionary’s selection of “post-truth” as its 2016 word of the year, persistent claims that the 2020 U.S. presidential election was “stolen,” etc.).

In this class, we are going to explore how con artists emerge out of American mythologies of upward social mobility and rugged individualism and what the viral spread of conspiracy theories can tell us about the dismantling of public institutions and whiteness and gender. Our readings will include Emma Cline’s bestselling novel, *The Guest* (2023) which reimagines the con-artist through its depiction of Alex, a white, female sex worker who uses her depreciating youth and beauty to cling to her fragile foothold in the Hamptons, essays about ethics and latest capitalism in Eula Biss’s collection, *Having and Being Had* (2020), and George Schuyler’s Afro-Modernist, satirical novel, *Black No More*, about a Black man who infiltrates the KKK and shapes a presidential election. In addition to these texts, we will watch films such as Elia Kazan’s 1957 *A Face in the Crowd*, which explores the rise of a populist demagogue, Larry “Lonesome” Rhodes, Emerald Fennell’s charmingly provocative film, *Salzburg* (2023), and read selections from Wendy Brown’s *In the Ruins of Neoliberalism: The Rise of Antidemocratic Politics in the West*. Through our discussion of these texts, we will explore how latest capitalism or neoliberalism’s rendering of every facet of a life as a privatized good up for sale has contributed to the erosion of public trust, how the very concept of credibility is racialized and gendered, and the relationship between charisma, conspiracy theories, and neo-fascist movements.

SESSION 2: June 24 - August 2

ENG 6800 Seminar in English Studies: It’s All A Scam: Con Artists, Grifters, and Conspiracy Theories in American Literature and Culture (#41444)

Required for Individualized Track and English Teaching. Open to any graduate student as an elective.

Dr. Rachel Walsh
walshr@bgsu.edu

In this class we will explore some of the major contributions and interventions within the interdisciplinary and multidisciplinary genre and field that is theory and literary criticism. Theory and Literary Criticism provide us with ways of reading not only literary and cultural studies texts but our own identities and the world we inhabit. In this course, we will explore some of the representative schools that comprise the canon of Theory and Literary Criticism (i.e. Marxism, Psychoanalysis, Feminism, Post-structuralism, Post-colonial theory) as well as the more recent contributions to what has become a more global and less-Eurocentric body of theory by examining work that is illustrative of Decolonial Feminism, Black Studies, Queer of Color theory, and Ecocriticism. With each of the schools and movements that we explore, we will examine literary and cultural studies texts that resonate with and in some cases, complicate, these theories.

ENG 6320: Graduate Writers Workshop: Poetry (#41441)

Open to any English graduate student as an elective; priority given to students fulfilling a degree/certificate requirement. Students from outside English wishing to enroll in the course should contact the instructor for permission. Can fulfill requirements for Creative Writing Certificate.

Frank Daniel Rzicznek
fdrzicz@bgsu.edu

This graduate-level class is designed for both experienced writers of poetry as well as newcomers to the art. ENG 6320 focuses on developing or enhancing a daily writing practice, reading and responding to *The Poet's Companion* by Kim Addonizio and Dorianne Laux (W.W. Norton, 1997), critiquing the work of your peers, receiving feedback from the course instructor, and creating a portfolio of finished work to complete the course. All course assignments, activities, conferences, and other matters will be handled through Canvas and BGSU email.

ENG 6800 Seminar in English Studies (#41445) Re-visioning Ibsen's Doll House

Required for Individualized Track and English Teaching. Open to any graduate student as an elective.

Dr. Heath Diehl
williad@bgsu.edu

When Henrik Ibsen's *A Doll's House* premiered at the Royal Theatre in Copenhagen in December 1879, the play sent shock waves through audiences for its blunt critique, if not outright rejection, of the bourgeois values of domesticity, female subservience, and heteronormative matrimony. Over one hundred fifty years after the premiere of Ibsen's play, the story of Nora Helmer and her "door slam heard round the world" retains a strong foothold in the Western imaginary. Just within the last decade, the world stage has witnessed a marked revitalization of interest in the story, both with notable adaptations by contemporary playwrights and with a 2023 revival starring Jessica Chastain and directed by Jamie Lloyd.

Of "re-vision," Adrienne Rich has written that it constitutes "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction"; Rich goes on to suggest that the act of re-vision is, for women, "more than a chapter in cultural history; it is an act of survival."

In this seminar, we will begin with an intensive study of the Ibsen source text, and then examine four recent adaptations of that text from four contemporary world dramatists, including: Lucas Hnath's *A Doll's House: Part 2*

(2017); Samuel Adamson's *Wife* (2019); Heather Raffo's *Noura* (2019); and Stef Smith's *Nora: A Doll's House* (2019). Through careful readings of these texts in relation both to the Ibsen source text and their own, original historical moments, we will grapple with the following guiding questions: Why does Ibsen's story retain such a strong foothold in the Western cultural imaginary over a century and one-half following its inaugural production? What does the staying power of this story reveal about some of the subjects/concerns at the center of Ibsen's play, like patriarchy, marriage, female subservience, and matrimonial duty? How do contemporary playwrights re-vision Ibsen's story or/and characters to speak to contemporary issues? That is, how do contemporary playwrights "enter an old text" with "fresh eyes" and "from a new critical direction"? For whom do those gestures constitute an act of survival? (And what does "survival" mean in those contexts?) And, finally, what do those fresh eyes and new critical directions reveal about the source text?

8-WEEK SESSION: May 13 – July 5

ENG 6910: Master's Portfolio (#40342/41343)

Required capstone for online MA specializations (English Teaching, Professional Writing and Rhetoric, Individualized). Email gradenglish@bgsu.edu to be enrolled.

Kimberly Spallinger
spallkkk@bgsu.edu

This is the required course that serves as the capstone project for the online MA in English programs. Each student will produce a Master's Portfolio that includes four essays or projects from previous classes taken during the MA program (all significantly revised) along with an introductory essay. Ideally, you will take this course in the final semester in which you plan to graduate. The portfolio, including all revisions and new writing, must be completed, approved by the instructor, and submitted to the Graduate Coordinator by the final week of the semester.

<http://www.bgsu.edu/arts-and-sciences/english/graduate-programs/ma-english-online/portfolio.html>